Join in and Celebrate

SACRED DANCE GUILD

newsletter JOURNAL newsletter

Spring Issue (March) 1980-81 Vol. IV No. 3

PRESIDENT'S LETTER

Growing Pains! Do you remember as a child complaining to your mother about an ache in your legs or arms, only to be told "It's just growing pains". Well, that's a scary thought! You mean, it hurts to grow up?

Well, in some ways it does. All that adjusting! - and coping! - not to mention, new responsibilities! I'm not sure where Gail Sheehey would place us in our way through Passages, but I do know the Guild has been stretching and growing with it's attendant aches and pains.

Growing how? - certainly in terms of nationwide (expanding international) distribution of our members which necessitates broadening our presence through SDG Festivals and local workshops:

- definitely in our exposure to the varieties of art forms supportive of and incorporated in the scope of sacred dance (e.g. clowning);
- in the publication in recent years of a wide variety of specialized books in the area of sacred dance challenging us to deeper introspection and more truly creative works of art;
- in the editing of topical themes in our Journal emphasizing the trend to specialization;

- in the development of our grass-roots chter organization and smaller regions which reflects the vigor and health of the SDG at large;
- in our persistent question of identity both in terms of religious/spiritual and artistic exexpression;
- in the growing sense of our history with an appreciation of the need for an Archivist;
- in our campaign for increasing our scholarship aid base;
- in producing a brochure on the SDG which will show people at a glance who we are through pictures and words.

I am very proud of that list of growth indicators. Every time I tell someone about the Guild a flood of wonderful memories and images of beautiful people fill me and I'm afraid I do a little gushing. Yes, it's true! I gush! And I recommend it highly.! You will relive those joyful experiences and you will brighten someone else's day with hope and inspiration. Open the door for an old friend or a new friend to the growing fellowship which many of us have been enjoying for years in the Sacred Dance Guild.

This summer, many of us will renew and broaden that fellowship in San Antonio as we kiss familiar faces and embrace new ones. I can't encourage you enough to make every attempt to join in Festival '81. But, I caution you - it is definitely habit forming! - with all the usual withdrawal symptoms! "The Creative Process" is our theme this year which is really the theme of our Sacred Dance Guild. We are in the creative process. Join us and bring along a friend.

Serving the Lord of the Dance,

Carlynn

Be On The Alert For:

1. Sacred Dance Guild Festival
2. Voting
3. "EACH ONE REACH ONE" - to get new members

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Sacred Dance Guuild
23rd Anniversary Festival
Bitsy Rubsamen, Registrar
210 West Fair Oaks
San Antonio, Texas 78209

LEADERS: **CAROLYN DEITERING**

A Creative Process:
From Freedom to Awareness to Control

Experiences founded in an understanding of movement expression as an art and as a language of prayer. Group movement feeling, movement and design, unity of sound and movement, dramatic movement.

Carolyn is a liturgical dancer from Tucson, Arizona who performs and leads local and national workshops in the art of body movement as a language of prayer and celebration for individuals and communities. Author of a book entitled **ACTIONS, GESTURES AND BODILY ATTITUDES,** and articles for **MODERN LITURGY, LITURGY,** and **MOMENTUM** magazines. Director of ROMANS XIII Liturgical Dance Group. Subject of a television program entitled "A Dancer's Instrument," produced last summer by the New York State Council on the Arts and the Ecumenical Communications Office of Albany.

JUDITH ROCK

Thresholds and Footholds

A lecture/concert about the theology/dance connection, and Judith's creative process as a dancer and choreographer.

Judith has an M. Div. from San Francisco Theological Seminary, and an M.A. in Dance from Mills College. She is Associate Director of the Body and Soul Company in Berkeley, and Lecturer in Dance and Theology at the Pacific School of Religion, Berkeley. She is author of **THEOLOGY IN THE SHAPE OF DANCE,** and **BIBLICAL CRITERIA IN MODERN DANCE (with Doug Adams).**

TINKA TARVER

My Creative Process: Moving Toward Wholeness

Tinka's personal story through her paintings. How dance has helped her tap the kingdom within and called forth her creativity.

A painter and liturgical dancer from San Antonio, Tinka has a degree in painting from the University of Texas, and is represented by Sol del Rio Gallery. She is a regional director of the Sacred Dance Guild, and former director of the Company of Heaven Liturgical Dance Group. She has danced and given workshops across the country.

JERRY BYWATERS COCHRAN

Modern dance technique classes on the Beginning/Intermediate and Intermediate/Advanced levels.

A modern dance technique class incorporating concepts of dance as worship through participation and the viewing of dances appropriate to a worship service.

Jerry is a graduate of the Julliard School in New York, where she majored in both modern dance and ballet. She was awarded a Fulbright Fellowship for further study in Paris. Now assistant professor and head of the modern dance program at Texas Christian University in Fort Worth, she has presented many dances with Scriptural and religious themes. Jerry has written articles and book reviews for **DANCE MAGAZINE, DANCE AMERICA** and the **DALLAS MORNING NEWS.**

SUANNE FERGUSON

The disciplines of ballet as they relate to and are involved in sacred dance.

Discipline brings freedom to movement, clarifies it and helps to control the flow of energy. Through dealing with basic ballet precepts, we strengthen and intensify the message in our dances.

Suanne, director of the Emmanuel Dance Company in Birmingham, Alabama, is a regional publicity director for the Sacred Dance Guild. She has taught dance for the past twenty-six years, and has taught sacred dance in churches, camps and workshops for the past ten years. In addition to directing the Emmanuel Dance Company, Suanne is director of Leisure Time Ministries at Vestavia Hills Methodist Church in Birmingham.

REV. RAYMOND JUDD, JR.

Worship and Bible Study

Rev. Judd is the Minister-In-Charge of the Margarite B. Parker Chapel, and University Chaplain at Trinity University. He is an ordained Presbyterian minister, educated at Trinity and Princeton Theological Seminary, and has also studied in New York, London, Edinburgh and Spain. In addition to his ministry on the University campus, he teaches Latin and Greek, is an accomplished musician, and serves on the Board of Directors of Religious Communities for the Arts in New York City.

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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anybody interested in dance as a form of spiritual expression. Several types of membership are available.

Rates:
Regular (1 year)....$16.00
Regular (2 Years)... 30.00
Student (1 year).... 10.00
Group (1 year)..... 45.00
Sponsor (1 year).... 50.00
or more
(specify)..... _____
Life.....400.00

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:___Address:___Telephone:___Church Where Active:___Sacred Dance Guild Member:___How Long:___Resumé of activities (Dance training, previous SDG events attended, performances, participation in dance groups, etc.):___What is your concept of use of dance as religious art?___Event for which financial aid is requested:___Of what value do you hope this event will be?___Cost of event to you:___How much can you finance yourself?___If scholarship aid is limited, do you have other sources?___Name and addresses of three (3)

references. (Please ask these individuals yourself to write us a recommendation.) ___ ___ ___. Send Application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

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Deadline dates for Journal items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

Suggested Themes for Coming Issues: Sacred Dance Companies, Sacred Dance as part of Professional Companies, The Changing Themes of Sacred Dance, Ethnic Dance Forms Used in Liturgical Dance, Notation of Sacred Dance, Filming of Sacred Dance, Costuming of Sacred Dance. (See Board Meeting Notes - and do send in articles and lists - or cassette tapes!)

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L E T T E R S T O T H E E D I T O R:

(Ed. Note: Here is a suggestion. "Coming attractions" have recently been placed in a section by themselves. Your Editor will try this for the fall issue.)

From the desk of Ted Bateman:

"How about a Coming Attractions section for each state along with the resumé of past activities? It would give those of each state an opportunity to attend workshops, worship services, and other activities?"

**********LIFE MEMBERS**********

Jo Anne Orr, Ohio
Ruth Rayton Ford, New York
Elaine Friedrich, California
Katherine Rutgers, Connecticut
Helen Sonderberby, Illinois

ATTENTION: ALL SDG MEMBERS

1. Back Issues of the SDG Journal are available from the EDITOR at 2.50 each.
2. Since the SDG Journal is under bulk mailing No. 127, it is important that any change of address be sent to Sally Alderdice early, since no bulk mailing pieces are returned for re-sending!!!!

** ** ** Recommended Reading ** ** ** **

1

Dancing Through Pentecost: Dance Language for Worship From Pentecost to Thanksgiving by Marian B. MacLeod, $3.00 plus $1 postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

In Dancing Through Pentecost, we are given many ways for dance groups to stretch into the half year we have neglected. A new timing animates the dances initiated by Pentecost and continuing to Thanksgiving. Such a season promises dances of greater boldness, strength, diversity, and renewal.

This publication not only gives us movement voc-

abulary appropriate to each quality of the season but also suggests many scriptures and hymns to express with each vocabulary of movement.

Table of Content: Unique qualities of Pentecost (Freedom, Release, Assurance; Joy, Praise and Thanksgiving; Boldness, Power, Ability, Authority, Courage, Ardor, Strength, and Enthusiasm; Peace, Radiance, Comfort, Understanding, Knowledge, Faith, Hope, Righteousness, and Purity; Love, Forgiveness, Obedience, Endurance, and Liberality; Ability to Pray; Church Growth and Personal Growth; Unity and Diversity; Dispersion, New Vision, and Renewal) The Implications for Dance of Liturgical Colors, Expanding the Choreographic Vocabulary, Hymns and Music, Bibliography.

2

Mexican and Native American Dance in Christian Worship and Education by Martha Ann Kirk, $3.00 plus $1 postage from the Sharing Company, P.O. Box 2224, Austin, Texas 78767.

This publication is particularly important as the Sacred Dance Guild meets in Texas to explore "Religion and Dance" with a Hispanic Flavor.

Martha Ann Kirk not only describes in detail the historic dances done in Mexican and Native American groups in the Christian Churches of the Southwest, but also describes how to incorporate some of these dances in worship and education in any church. Such dances add special qualities to worship and education: the dances evoke a concern for the earth and environment as well as a sense of humor and playfulness about our accomplishments. The dances could be done with any age group or could be the basis of choreographies for dance groups.

Martha Ann Kirk has taught at the college level in

Texas where she also served as regional director of the Sacred Dance Guild. She now is completing her doctorate at the Graduate Theological Union and Pacific School of Religion in Berkeley, California with Doug Adams and others on "Worship and the Arts" with a special focus in "religion and dance."

3

Jesus' Parables in Worship, edited by Doug Adams (May 1981 issue of Modern Liturgy available at $3.50 per copy plus $1 postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.)

The table of content tells the scope of this publication that guides us on how the arts may communicate the cutting edges of Jesus' Parables:

1. "Informing Liturgies with Parables" by Doug Adams
2. "Linking Parables and Our Lives in Liturgy" by Margo & Doug Adams
3. "Parable in Prayer" by Marvin Schmid
4. "Dramatizing the Parable of Wheat and Weeds: Let Them Grow Together" by Mike Moynihan
5. "Translating the Parables of Jesus for Tomorrow" by John Kiffmeyer
6. "Parable on Point" Dancing from Mustard Seed to Shrub" by Annyse Verbel
7. "Miming the Parable of Laborers" by Jacquie Walker
8. "Entertaining Around Jesus' Banquet Parables at Home" by Clarice Friedline
9. "Mediating the Parables for Children" by Kay Irwin

4

Clowning in Worship, edited by Mike Moynahan (new issue of Modern Liturgy available at $3.50 per copy plus $1 postage from The Sharing Co.,

P.O. Box 2224, Austin, Texas 78767.)

The table of content shows the wide range of ways clowning aids worship:

1. "Theology of Clowning" by Tim Kehl
2. "Clowns in Worship: What Next" by Floyd Shaffer
3. "Foolish Feasting" by Margie Brown
4. "Walk Around with a Stranger: Clowning on Emmaus Road" by T. Niccolls
5. "Street Liturgy with Clowning" by Tom Woodward
6. "Epiphany Mime with Clowns" by Dave Mura
7. "Clowning: A Full Contact Sport/Art" by Mike Moynahan
8. "Three Types of Clowning: Avtice, Passire, and Neutral" by Vari Rolfe

SPECIAL !!!!!!! SPECIAL !!!!!!! SPECIAL !!!!!!! SPECIAL !!!!!!! SPECIAL !!!!!!!

foundation for festival '82

FOUNDATION FOR FESTIVAL '82

F O U N D A T I O N F O R F E S T I V A L '82

South Florida continues to grow in the use of the arts in worship. Individual guild members and group members are beginning to see far-reaching effects of their sharing and co-operation.

Nov. 25, 1980 marked the date of the first sacred dance concert at Florida International University, bringing together Jean Cowdery's dancers from First Presbyterian Church in Hollywood, Shira Baumgard's Lahav dancers from Temple Beth Am in Kendall, and Virginia Shuker's dancers from St. Maurice in Ft. Lauderdale. Co-ordinated by Kathy King, Director of Campus Ministries, the program presented dances prepared for use in the liturgies of their respective areas of worship and tied together some of the threads common to historical background of the Jewish and Christian groups.

Unique to the area, no matter what faith, is the radiating, spiraling, cyclic nature of the influence each group and/or individual has on those seasonal visitors who each spring return home richer, and with more ideas to share on how to enhance liturgies. Those who make their home here year round are beginning to see visitors return to share the failures as well as the successes of new found ideas. This will be a major area of input for the '82 Festival.

The first group brainstorming session had Jean Cowdery and Virginia Shuker of the above mentioned groups present as well as June and Bob Pacitti of Good Shepherd Lutheran Church in North Miami. A definite spirit of open communication prevailed; each leader was able to help the others understand similarities and differences and to offer concrete suggestions for workshop sessions. Sessions for individual dancers and their sharing, sessions for group leaders, sessions for group members, suggestions for dance within faiths and denominations, technique classes in ballet, modern, yoga, experiences with Sufi dancing, composition, and planning for the liturgical year were all items to be considered for the Festival. Earning graduate or undergraduate credit will be possible.

Because of the seasonal aspect of tourism, this Sunshine Festival in March '82 will begin on Saturday, March 6 with an action-packed weekend. Monday and Tuesday, March 8 and 9 will deal with additional technique before adjourning to allow participants to sample the local sun and fun for the remainder of the week on their own (but with ample information from the local chamber of commerce). Specific hotel information for vacation plus festival information will be available at this summer's festival in San Antonio.

Please read the news section under "Florida" in

this Journal for specific information on groups and individuals and their recent activities.

"BIT" REVIEWS

From the Rocky Mountain Sacred Dance Guild Newsletter, January, 1981, Winter Issue

"This past summer, I found a poem in a Sacred Arts paper which, for me, expressed the meaning of the gift which we offer as we dance....for God, for others.

"When a gift
is given
litle do we
know how great
the need might
be inside the
one who is to receive.
Once, and perhaps
a few times more
we are chosen
by the power
that lies beyond
our gift and self
to be the vehicle of grace.

"Love
flows in hidden
ways, affirmation
pours from secret
sources, restoration
comes in quiet ways.
What we feel
we have given
is gift but it
becomes chalice of life."

..... Richard L. Cookson

from Connie Fisher, The President's Corner"

From the Rocky Mountain Sacred Dance Guild Newsletter, April, 1981, Spring Issue

"For Those Who Dance the Part of 'Mary" in Lenten Services...For All Mothers...For All Women...For All...

Pieta

"O thou who bears the pain of the whole earth,
I bore thee.
O thou whose tears give human tears their
worth, I laughed with thee.
Thou who, when ty hem is touched,give power,
I nourished thee.
Who turns the day to night in this dark hour,
Dayspring for me.
O thou who held the world in thy embrace,
I dandled thee.
Whose arms encircle all men with thy grace,
I once held thee.
O thou who laughed and ate and walked the
shore, I played with thee.
And I, who with all others, thou died for,
I now hold thee.

'May I be faithful to this final test:
For the last time I hold my child, my son,
Thy body close enfolded to my breast,
The holder held, the bearer borne.
Mourning to joy: darkness to morn.
Open, my arms; the work is done.'

From The Irrational Season by Madeleine L'Engle"

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From The Indianapolis News, Saturday February 14, 1981, Indianapolis, Indiana:
Liturgical Dance: A Form of Prayer by Suzanne McCarty

"Dance as a part of a worship service might

seem revolutionary, but the practice of liturgical, or sacred, dance began centuries ago.

"'Dancing in church is a very old church practice,' explained Mary Bell, coordinator of the liturgical dance series this month at North United Methodist Church, 3808 N. Meridian. 'The structured worship service is feeling the need for more creative expression, and many individuals and ministers are asking for this expression.'

"Liturgical dance is part of the February Forum at North Church. The forums, which change each month, feature three or four studies offered as options during the Sunday school hour from 9:45 to 10:45 a.m.

"Sacred dance does not require music but may be performed to recorded or live instrumental music. It may involve interpretation of hymns sung by the choir, congregational singing and interpretation of scripture.

"Costuming centers on clothing that allows easy movement, often drawing from the dancer's regular wardrobe. Tights, leotards and skirts, robes and loose vests have been worn during the North Church dance series, and Ms. Bell noted that participation in the series has involved members and visitors.

"Liturgical dance as a movement started in the mid-1950's as the Eastern Regional Dance Association, which was incorporated as Sacred Dance Guild in 1965. There are now nearly 600 members, many of whom are dancers, dance directors, clergy, religious educational directors and musicians. Ms. Bell, a Butler University dance graduate, is a guild member.

"Ann Harmeson Hardacre, an Anderson dance instructor who directs two liturgical dance groups,

performed with a group at the church Sunday. 'During the early history of the church, dance was very important; in fact, it is the oldest known form of worship,' she said. 'Through the Reformation and different changes in the church, it was abandoned with music and musical instruments as being too worldly. Slowly but surely, music and drama are back in our churches and dance as a mode of expression is being used more and more.

"'As the printing press came along, churches became quiet and the congregations did not participate. I think this also has contributed to the absence of dance in churches. Dancing is very much a part of the worship services in the Greek and Hebrew religions.

"'When we work in a church, we try to work with the minister or worship committee in whatever we are trying to interpret. We want it to be meaningful and not just for entertainment. The more ways we can contact people the better, because we see so many visual things in our own homes through TV that a movement means so much more to us than just a word.'

"She noted that liturgical dance incorporates ballet and modern dance, 'but it does tell a story, and if it's a Christian dance, it must always end with a positive thought. You must keep in mind that there is hope, regardless of whether the story is happy or sad. Most of us in my groups attend different churches, and it really has drawn us together.'

"Janet Casey-Allen, an ordained minister of the Christian Church (Disciples of Christ), will lecture tomorrow on nonjudgmental liturgical dance, a type of sacred dance, and will emphasize the part dance plays in prayer.

"'I believe that dance is a form of prayer,' she said. ' We can pray through dance. Many times when we show someone we care, we give them a hug --we use body language. That sometimes tells another person a lot more than words.

"'In the same way, when we cannot articulate what we want to say to God in words, we can do it through movement. To me, liturgical dance is not something to be performed just in church--it can also be a private prayer to God.

"'In ancient times when Christians used to raise their hands--that was part of worshipping with their physical selves. Some congregations still do it, and others clap their hands while they're singing. We don't have to just sit with our hands together and pray.'

"Mrs. Casey-Allen noted, 'I've heard people who watch liturgical dancing say that they felt moved and that the dancer was really praying for them. Everyone can do this for themselves. We can all be creative, and I think it really uplifts us when we're able to do something creative in prayer.'

Ms. Bell became involved in liturgical dance several years ago during her studies at Butler University.

"'There was an art festival at North Church, showing how the different arts came to be incorporated into worship, and some students from Butler interpreted poems and art work and music to show how it can relate to those forms. I graduated and moved away, and when I came back to the Indianapolis area in 1973, I started attending North again.'

"Nearly 10 years ago, North Church began a monthly service called 'Celebration,' held in one of the church rooms. Worship in a relaxed atmos-

phere was emphasized, featuring singing, interpretive movements, dramatizations and secular music pertaining to worship. It was discontinued in 1976.

"Ms. Bell has worked closely with North Church's music minister, the Rev. Robert Schilling, in creating various dance-like movements for the youth choir.

"Ms. Bell will dance at a worship March 1 at the Fort Harrison Soldiers Memorial Chapel.

"'That congregation has expressed an interest in starting its own liturgical dance group. The chapel also has asked the North Church youth choir to present an Easter sunrise service using music and movement.'

"The North Church sacred dance coordinator feels most people involved with liturgical dance have 'kept it very simple.'

"'Liturgical dance is the expression of a feeling you have as you're worshipping, and it does not necessarily require a trained dancer.

"'I like to keep it creative and interesting, and I think it is coming back into our churches because people want that creative element.'"

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From leaping, Newsletter of The Christian Dance Fellowship of Australia, November, 1980

The Story of God's Call. by Cathy Klemke

"'..surrender your whole being to Him to be used for righteous purposes.' Romans 6:13

"God has been very patient and gentle as He has

sought to reveal His purpose and plan for me at this point of my life. How stubborn and unwilling I have been to respond to the gentle and quiet knocking of the Holy Spirit, but God in His faithful and persistant love has brought me to a place of saying, 'Yes, Lord not my will but yours be done'.

"It all started (as far as I can remember) at Dance Exposition for Ministers. Since then, I have been given many opportunities to minister through dance and God has been showing me how His Holy Spirit is using these dances to speak to His people and to those who do not know Him. Time after time the Lord has encouraged me to continue this work and many people have expressed their thanks, shared their blessings and told me what God has taught them through these dances and the spoken word.

"Then Mary Jones asked me to lead the Dance Workshop at the Nat. Youth Convention 'Focus '81'. A niggling thought came into my mind that God might want to use more of me than I had given Him. Was I going to risk stepping out into the unknown? After much thought and the seeking of God's Will in prayer and scripture, I said 'Yes'. There was no blinding flash of lightening, just an inner peace and quietness (after I had said 'Yes'). Along with this, the Holy Spirit began speaking to me about committing my whole self to the Lord. Was this too much to ask of me; to give up my Jazz teaching job and do His work in a full-time capacity, trusting Him to provide all my needs? Was I prepared to sacrifice a steady income? What about my fears of the unknown? God answered: (2Tim 1:7) 'For the Spirit that God has given us does not make us timid, instead, his Spirit fills us with power, love and self control.'

"(Matt 6:33) 'Be concerned above everything else with the Kingdom of God and with what He requires of you, and He will provide you with all these

other things.'

"Why did my minister's sermons seem to be speaking directly to me? For the past few weeks, each address seemed to be aimed at Cathy Klemke! Could I turn my back on the confirmation the Lord had given me as He opened the way into High Schools through Scripture Union and I.S.C.F?

"As I look back over the year, I can see how God has been preparing and equipping me step by step for this call to full-time dance ministry - from the Jan. Conference, the vision of a High School and young peoples' ministry, the inspiration through the Holy Spirit of 'The Search' and 'Fourfoot Eleven', the trip to New Zealand to work with Shona Dunlop, the waiting and waiting (growing period) for months after I returned to Australia, the opening doors since the Ministers' Conference, the powerful work of the Holy Spirit through God's word and through receiving so much encouragement from people.

"Finally as I opened myself to the possibility that God wanted to use me in this dance ministry of performing, teaching and ministering, and as I started to attend some of the classes and workshops I observed the blessing so many people received as the Holy Spirit ministered to their needs. And so God has finally led me to this point of full-time committment to Christian dance, that I would be His servant, wholly dedicated to Him.

"'Yes, Lord I will'."

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From Maryknoll Mission, May, 1981:

Jesus is a path, if any be misled;
He is a robe, if any naked be;

If any chance to hunger,
He is bread.

....Giles Fletcher, Jr.,
An Easter Thought

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From the Milwaukee Journal, Spring, 1981:

Dancing has Heavenly Theme by Peggy Weber

"Joan Majewski, 22, is a professional dancer who practices six hours a day. She has worked with the Milwaukee Ballet Co., teaches ballet, and takes dance classes at the University of Wisconsin-Milwaukee.

"However, her favorite form of dance is liturgical. And her best choreographer--the Holy Spirit, she said.

"'Dance should be an expression of your deepest feelings,' she explained. 'Ballet didn't do anything for me. However, sacred dancing did because it expresses my deepest feeling--my faith.'

"Although she has no specific training as a liturgical dancer she believes her physical and spiritual training have prepared her for this role. 'A liturgical dancer should be a trained dancer and a person of prayer. The danc-r's role is to enhance worship,' she said....

"Liturgical dancing is just another art form, like music or painting, that can provide another perspective of faith. Dance is easy to relate to because it is so visual, Majewski noted. She recalled one performance before a Spanish-speaking congregation. 'They told me through a translator that they understood what the English music was about because of my actions.'

"While dancing to a variety of music, she prefers religious and classical music and likes to use Latin pieces in her performance. She has choreographed a group of dances about Mary using the Ave Maria, Stabat Mater and other songs.

"She said there is no particular time during the Mass that is most appropriate for dancing. 'It usually depends upon the priest,' she explained. Many prefer an interlude during the communion meditation. 'My style is very meditative and prayerful and goes well with that calm moment,' she explained.

"Dancing in church should never be a distraction or an attempt to gain attention, she agreed. 'It should make people say, "Oh that's what that scripture passage means."'

"It can also be a 'good ecumenical bridge,' according to her. She has danced for many different denominations and they have all accepted it, she said.

"Recently, Majewski joined the Sacred Dance Guild. She expressed her amazement at what is happening nationally with liturgical dancing.

"'It's a shame that everyone sees it as something new because it is really one of the oldest forms of worship,' she said, citing a passage in Samuel II where David danced before the ark of the covenant.

"David said he wanted to 'make merry before the Lord.' She, too, wants to spread that joy, describing her dancing as a shout to 'Wake up for God is Alive.'"

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From 'And You, Who Do You Say I Am?'
The Christophers, 12 East 48th St., New York
Collected by Catherine de Vinck

"The Lord of the Dance" by Carla DeSola

"The vocation God has given me is to dance and pray. The meaning of Jesus, who He is, the epiphany of His presence, seems clearest to me when I am practicing this ministry.

"Dancing, without separation from prayer, is sometimes a conscious communion with the Lord as a living center in my heart, radiating outward.

"In workshops, I teach a simple exercise that expresses this thought. It begins with the hands curved inwards toward the heart, torso bent forward, and then reaching outward in a flowing motion coordinated with the breath while the torso unfolds.

"One would think that with the motion of dancing, it might be hard to keep to a still center--yet the opposite is true when a center is found which generates the flow of movement. Then there's an at-one-ment of spirit and body, a sense of wholeness. It is in this experience that I perceive the uplifting power of the spirit; it is while dancing that I take the chance that God is there.

"Most of the time when I am just being (moving, living, dancing,) I take for granted a hidden presence of God. The way I perceive this unseen involvement of God in daily life is, of course, affected by my training as a dancer. When practicing and performing, there is no time to think of all the hidden muscles and nerve coordination

responsible for the movements of my body: hundreds of signals are needed just to life a finger. To stop and think so minutely, even if it were possible, would result in cutting the flow of unity between movement and muscle, between myself and the dance. Why stop the flow of the soul's communion with God in daily life?

"When I stop and 'think,' looking for the presence of Jesus so as to know who He is, He disappears. Then I am led to 'seek Him whom my soul loves.'

"I seek Him by communing, as if I were in the silence of the desert. At such times, my awareness of life's pervasiveness, with its sounds and motions, within and without, is reawakened and centers me in the Lord.

"The Communion most precious to me occurs during or after dancing at a liturgy. My heart is then awakened by the love of Jesus, and I become deeply united with the congregation. The presence of the Lord seems to fill the place of worship.

"During a recent charismatic conference, while dancing under the night sky after rain, this gloriously occurred on the ball field of Yankee Stadium! I saw Jesus as Lord both of the day and of the night."

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2. The Creative Challenge, 6th Annual Vermont Movement Workshop, July 15-26, 1981. Write Dance Theater Workshop, 219 West 19th St., New York, New York 10011.

3. 7th Annual Christian Artists' Music Seminar in the Rockies, August 2-8, 1981, Estes Park, Colorado.Write Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, California 91360

4. American Dance Guild - Congress on Research in Dance = Dance History Scholars: A Bicentennial Celebration: Dance as Social and Popular Entertainment, June 22-28, 1981, Los Angeles, California. Write Christena L. Schlundt, Program in Dance, University of California, Riverside, Ca 92521

5. Pacific School of Religion, Berkeley, California, June, July, August 1981, Summer Course. "Dance as Worship, Education and Performance July 27-31 taught by Adams, De Sola and Rock. Write David S. Steward, Director, Summer Session Pacific School of Religion, Berkeley, Ca 94709

6. The National Clown, Mime, Puppet and Dance Ministry Workshops, Berkeley, August 2-9. Write Pacific School of Religon, 1798 Scenic Avenue, Berkeley, Ca 94709.

7. Dance in the Church: From Theory to Practice July 19-24, St. Olaf College. Write Continuing Education Office, St. Olaf College, Northfield, Mn 55057.

8. A Summer Residency in South Indian Music and Dance, July 1 - August 14 sponsored by the Graduate Liberal Studies Program, Wesleyan University, Middletown, Connecticut 06457.

9. Summer Dance Workshop, Hawaii 81, August 3-21

with Betty Jones, Fritz Ludin and Patricia Leong. Write Jones-Ludin Dance Center, 930 McCully St., #201, Honolulu, Hawaii 96826

10. August 10-14 Dance, Music, Theatre, Clowning, Visual Arts; August 15-16, Magic Theatre; August 17-21 Dance, Music, Theatre, Clowning, Visual Arts, Poetry. Write Omega Institute for Holistic Studies, P.O. Box 571, Lebanon Springs, New York 12114

11. Modern Liturgy announces its Fourth Annual Festival of the Lively Arts in Worship, August 8 and 9, 1981, Berkeley, Ca. Wright Modern Liturgy Festival, Box 444, Saratoga, Ca 95070.

SACRED DANCE GUILD BOARD MEETING
April 11, 1981, Shelton, Ct.
The Spring Board Meeting was called to order at 10:15 a.m. by president Carlynn Reed. Prayer time was led by Carlynn and shared by members present.

Present were: Carlynn Reed, President; Dana Schlegel, RecordingSecretary; Shirley Stager, Corresponding Secretary; Inez Folsom, Treasurer; Lindsey Huddelston, National Director of Regions and Chapters; Gloria Castano, National Program Director; Sybille Volz, Helps and Guidelines Director; Susan Potter, Massachusetts Regional Publicity Director; Susan Gunn, New York Regional Publicity Director; Jary Yoos, member.

1. A Sharing Time was first on the agenda; considered were the respective offices of the board and the present fulfillment of the responsibilities attached to each. The Board was informed that Sally Alderdice expressed her desire to be relieved as the Membership Director. This news prompted lengthy discussion on how the work of

PLEASE MARK THIS BALLOT AND RETURN AS SOON AS POSSIBLE TO CARLYNN REED, 31 Church St., SHELTON, CONNECTICUT)6484. (Sign the Ballot to have it legal and count.)

____PRESIDENT: Carlynn Reed, Shelton, Connecticut
____VICE-PRESIDENT: Doryann Duncan, Denver, Colorado
____RECORDING SECRETARY: Dana Schlegel, Lancaster, Pennsylvania
____CORRESPODNING SECRETARY: Shirley Stager, Manchester, Connecticut
____TREASURER: Inez Folsom, Stoneham, Massachusetts
____MEMBERSHIP DIRECTOR: Sally Alderdice, Valatie, New York
____NATIONAL PUBLICITY DIRECTOR: Joan Huff, Oswego, New York
____NATIONAL DIRECTOR OF REGIONS: Lindsey Huddleston, Middletown, Connecticut
____NATIONAL PROGRAM DIRECTOR: Gloria Castano, Dedham, Massachusetts
____JOURNAL EDITOR: Toni' Intravaia, Carbondale, Illinois
____HELPS & GUIDELINES DIRECTOR: Sybille Volz, Lexington, Massachusetts
____WRITE IN _____

BOARD OF DIRECTORS: (Continuing in terms through 1983: Sylvia Bryant, Little Rock, Arkansas; Susan Cole, Vancouver, Washington; Robert Yohn, New York. Continuing in terms through 1982: Carla DeSola, New York; Maxine DeBruyn, Zeeland, Michigan; Connie Fisher, Lakewood, Colorado.

1981-1984:____Judith Rock, Orinda, California
1981-1984:____Ruth Becker, Narbeth, Pennsylvania
1981-1984:____Marilyn Onofrio, Scottsdale, Arizona

REGIONAL DIRECTORS:

____Maine, New Hampshire, Vermont: Joanne Drouin
____Massachusetts: Susan Potter
____Connecticut, Rhode Island: Suzanne Valade
____Western Pennsylvania: Marcia Murray

____New Jersey: Write In: _____
____Northern New York: Joan Huff
____New York: Write In: _____
____District of Columbia, North Carolina, West Virginia, Maryland, Delaware, Virginia: Dorothy Johnson
____Florida, Georgia, South Carolina: Virginia Shuker
____Alabama, Mississippi: Suanne Ferguson
____Illinois: Bobbette Taylor
____Indiana: Write In: _____
____Ohio, Kentucky, Tennessee: Kathy Michelick
____Michigan: Elizabeth Anderson
____Wisconsin: Write In: _____
____Minesota, North Dakota, South Dakota: Sue Schneider
____Nebraska, Iowa, Missouri, Kansas: Valerie Williams
____Texas, Louisiana, Arkansas, Oklahoma: Tinka Tarver
____Utah: Write In: _____
____Arizona, New Mexico: Sharon Kernen
____North Washington: Write In: _____
____Northern California, Nevada, Hawaii: Anne Owens
____Columbia-Willamette: Ann Schneider
____Canada: Write In: _____
____International: Doug Adams
____Montana: Write In: _____
____Idaho: Write In: _____
____Write In: _____

Signed: _____(Your Name) BALLOTS MUST BE SIGNED TO BE COUNTED

this particular office could be re-defined and simplified. Major concerns rested on the renewal of membership and collection of dues. Several ideas were shared and details of the discussion will be taken back to Sally for consideration. From this discussion came the suggestion from Susan Gunn that we consider consolidating the work of dues collection and membership listing and mailing, and investigate the use of a computer which would be directed to the offices of Membership, Corresponding Secretary, Annual Festival, and the Journal. Resultingly, a committee was named to investigate the cost, location, programming, etc. of computer services. Shirley Stager will head the committee, serving with Inez, Sally, and Toni'

2. Financial Advisor, Tony DeLeon, joined the meeting and received questions regarding the use of a computer as an aid in recording information on members and for mailings. Tony suggested that 1) we keep the computer service as simple as possible, and 2) we look into an addressograph system, noting the variety of cost and need for processor.

Inez reported a balance of $5,232 in the Memorial Endowment Fund. In consultation with Tony, Inez was directed to investigate the best possible investment program for this fund.

Tony was consulted on how to handle the account of life memberships so that the interest is accessible/available for costs per individual annual membership expenses. Considerable discussion followed on the best possible overall financial investment and long range use.

By consensus of the Board, Tony was asked to contact the Denver Festival committee and request a financial report for the July 1980 Denver Festival.

Motion: Sybille made the motion that $800.00 of the $2,400.00 of the Life Membership Fund be invested in a high yield account; the balance of

$1600.00 to be used for operating expenses. Inez seconded the motion. Motion carried by common consent.

3. Treasurer's Report, April 11, 1981.
The Balance of the Checking Account (MD Bank) is $36.00.
The Balance of the Checking Account (Stoneham Coop) is $2,480.00 with a new investment of $1481.00 and the disbursements of $2752.00.
The Memorial Endowment Fund has a balance of $5232.00 with new investment of $402.00 and interest of $213.00.

4. During the lunchbreak, written correspondence from Guild members was shared. Letters filled with many helpful thoughts, observations, and suggestions were received from Kay Troxell, Cynthia Lowry, Joan Huff, Betsy Ball, Margaret Taylor Doane, Ruth Becker, Mary Jane Wolbers, and Doug Adams. A phone call was also received from Winnie Rupp of Eastern Pennsylvania.

During this time the Logo was also discussed. The designs from Cynthia Lowry, received by Carlynn, and as appeared in the Journal, were reviewed. They were not approved. So, the search goes on.

It was suggested that Marcia Murray be asked to represent the S.D.G. at the P.S.A.H.E.R. conference in Pittsburgh in December 1981. Mary Jane Wolbers requested that we be represented at this event.

5. New Chapter - Southern New York State. The petition from S. New York State was received, noting that they adopted the Chapter Charter created by the national Guild. 14 written ballots and 7 ballots cast in person were counted. By virtue of 21 affirmative votes, the formation of the new chapter was approved.

Susan Gunn then shared activities, dreams and hopes for her area and expressed excitement

over the leadership there. She will serve as the chapter representative.

6. The New Brochure was presented in a time of celebration marking its completion. The Board, on behalf of the Guild, applauded Gloria and Joan Sparrow for a job very well done! Thank you, Gloria and Joan!

7. Scholarship Fund - Guidelines for awarding the scholarship(s) for the Annual Festival were discussed and will be passed on to Maxine DeBruyn. There is presently $213.00 in the fund. It was suggested that two scholarships be awarded this year, each $100.00, with the recipients paying the remainder of the festival costs. It is hoped that the scholarships be given where there is need that the work of the Guild may grow. The final decision is left to the discretion of the Scholarship Committee.

Tinka Tarver, San Antonio, is also to be informed of the number and amount of scholarships available this year.

8. Miami Festival, March, 1982. Correspondence was received from Virginia Shuker; she is seeking suggestions for leadership for this Festival.

9. New Regions - Lindsay made the motion that an upstate New York Region be established with Joan Huff to serve as the Publicity Director. Jary seconded the motion. Motion carried by common consent.

In correspondence from Dot Johnson and Doug Adams, it was suggested that a new Region of N. Carolina, S. Carolina, and South Virginia be established. This was offered with the knowledge and consent of Virginia Shuker.

There were additional suggestions from Doug Adams for the possibility of 17 new regions,-- re-aligning boundaries and dividing larger regions.

Discussion followed; it was felt that we need the response of a few members in the "new" areas and get the feelings of the good of this move, seeking possible leadership in these new regions. Lindsay will make contact within regions and help determine the feasibility of dividing territories into smaller regions.

10. 25th Anniversary Festival - 1983 - Gloria entertained alternative suggestions for the anniversary location -- returning to Jacob's Pillow, Endicott College, California and others. It was then suggested that we might look to the West Coast and PSR for the 1984 Festival as we begin the next 25 years. Carlynn agreed to correspond with Doug Adams regarding suggestions for the 1984 Festival.

11. Journal - Appreciation was expressed to Margaret Taylor Doane for her suggestions regarding the Journal. She recommended that one issue/year be published by the Sharing Co., which would include input from the Regions and Chapters and listing of membership. Two other publications would be of newsletter style.

Discussion followed; alternatives shared included: 1 issue/year presented as a professional Journal with particular articles on preselected themes with the possibilities of containing photographs from the Chapters and Regions.

A suggestion from Doug; that an editorial Board be created to assist Toni' in compiling and editing a journal on particular issues and/or themes, i.e. costumes, performing companies, theology. The Board entertained the possibility of exploring this approach for the next three years, i.e. one professional journal per year.

12. Spiritual/Religious Identity. There was discussion on the inherent diversity within the Guild which exists alongside a very high percentage of Christian members. We have been

living with the questions that this given situation raises concerning especially Festival leadership and closing ceremonies. We agreed that it was important to keep the whole spiritual / religious question up front to lead us into a greater sense of integrity.

13. Letter from Australia - Correspondence from the Christian Dance Fellowship enlisting leadership for a January 1982 Bi-Annual Festival. A person with definite Christian orientation and strong personal committment is being sought. Carlynn and the Board shared several names as suggestions for potential leaders for the Australian Festival.

14. San Antonio Festival - a short update from Tinka Tarver was read. "All's Go."

15. Correspondence - Gloria shared information on the congress on Research in Dance at UCLA. She recommended that the S.D.G. be represented at the June 25th event.

16. Susan Gunn expressed interest in a continuing discussion regarding the future leadership of the Guild and the subsequent transition period(s).

The meeting adjourned at 5:45 p.m.

Respectfully submitted,
Dana R. Schlegel
Recording Secretary

++

LATE LATE LATE LATE LATE.....N E W S....
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From Vira Klawe, Huntington, NY:
You asked for ethnic forms of liturgical dance. I can think of several: When I studied with Mme. La Meri she taught a beautiful "Invocational" of

the Hindu religion, marked by timing and precision and purity of line. Each part of the body moves independently of the rest in this Bharata Natyam style.

Our Huntington Dancers of Faith also dug out of old books a Hebrew Funeral Dance and then set it to Hebrew music, using only the actions and movements described. In the Polyrhythmic Dance I studied for so long we were taught that if you let the music speak to you deeply, you will perform the movements that pertain to it.

Another Indian Dancer, Ragini Devi, when she lived and taught in New York, taught a number of truly lovely dances somewhat in the folk style of Southern India and Central India which interpreted religious legends, like "Krishna and the Maidens" in which Krishna (in reality the Spirit of God in his mischievous aspect, luring the souls of humans to his domain) bedevils the maidens who are in a bathing pool. It has its special music and traditional movements and is an utter delight to perform...So the dance of India is a prime source, as ALL dance there has a religious foundation except play dances, which are in the realm of folk art, but may have religious overtones.

Best of all is the Gesture Language of the Hands, which the American language for the deaf seems to have borrowed extensively.

And what of the American Indian? We have interpreted the Lord's Prayer in Blackfeet Sign Language, and an Indian Prayer for Strength to a lovely prayer-poem....

Churches in my area will not accept dance forms pertaining to anything but Judeo-Christian background. What a pity. "One God, one people" is our group motto.

NEWS OF SACRED DANCE ACTIVITY

(Alphabetically by States)

CALIFORNIA -

Betty Webb Pecharich, Los Angeles: The six week course in Liturgical Dance was so successful that I will be offering another course in July, a five day workshop, and a full course in the Fall at the Sisters of St. Joseph of Orange Campus in Orange, CA. Interest is growing in the Catholic Church for Sacred Dance as a means to enrich daily life and also as a participatory Action in the church. April 10-12 I will be in Fresno, introducing the people there to Liturgical Dance with workshops and demonstrations. I am finishing up the retreat year with a workshop and liturgical dance participation in the Masses with the Contemplative Ministries Team in La Canada, March 20-22. Hope you are all active, joyful and dancing fully for the Lord.

*

In January, the Alleluia Dancers from Thousand Oaks, had some changes in leadership. Stella Matsuda is presently serving as the Artistic and Administrative Director, Sonja is the Associate Artistic Director, and Barbara Wegher is an Assistant to the Artistic Director. We have just finished our weekend workshop at La Casa and had 25 participants. It was an exciting time and we fulfilled an ambitious project --creating a dance to Ecc. 3: For everything there is a season, and a time for every purpose under heaven. The Lord continues to bless us as we are sharing in this ministry. Our calendar for the Lent-Easter season is full. We will be at the 1st Methodist Church in Pasadena;

March 19, at Mary Health Of the Sick Convalarium in Newbury Park, March 28, Camarillo Presbyterian Church, April 1, Thousand Oaks Convalarium, April 9, and will be participating in an Easter Vigil at Mt. St. Mary's in Westwood, April 18. In May, many of our dancers will be a part of the Moorpark College Dance Concert (May 14-15-16) at the College Forum. After that, we hope to begin a new dance-drama. We also hope to expand the company.

*

February 7, 1981, Jo Anne Combs produced the third in a series of seminars addressing dance systems for worship, health, and preventative medicine. In many cultures, dance is used as a vehicle for these purposes. In the United States, it has been only relatively recently that dance has been perceived as more than a form of recreation and entertainment. In her series of Seminars, Jo Anne and colleagues in dance ethnology, sacred dance, dance therapy, health sciences, and dance performance provided opportunities to explore the role of movement in cultural contexts for promoting personal growth, spiritual development, and for balancing mental and physical health. Included in the seminars were lecture-demonstrations and participation experiences.

*

On February 27-28 UCLA's Association of Graduate Dance Ethnologists hosted their second annual Dance Ethnology Forum in which papers, lecture-demonstrations, and video-tape presentations were shared for review and discussion. Three members from the Southern California Chapter of the Sacred Dance Guild participated. Regional Director, Cynthia Lowry gave a paper: Sacred Dance For The Congregation, One Spirit Rejoicing. Rosemary Torres shared a video presentation on religious dance entitled "Truth Is One". New Secretary, Jo Anne Combs read a paper entitled "The Import-

ance of Movement to Public Education Programs, Especially As It Relates to Multi-Cultural Education".

*

Cynthia Lowry reports: On January 30 thru February 1st, Cynthia Lowry as Regional Director, was a part of Sister Judith Royer, S.J. weekend workshop entitled "Their Spritis Shall Rejoice". The workshop was sponsored by Southern California Children's Theatre Association, Ecumenical Council for Drama and Other Arts, Inc; Religion and Drama Project of the American Theatre Ass., Religious Drama Committee of the Children's Theatre Association of America, Southern California SDG, and The Episcopal Foundation for Drma. Participants chose one of three different tracks dealing with education, writing and worship. The SDG sponsored Cynthia Lowry on January 10 at the Whittier Presbyterian Church for the annual winter workshop. The main emphasis was on congregational movements. March 14th she presented a liturgical dance workshop at St. Mary's Assumption Church for children starting at grade level 3 to adults. During the Easter season, she did a palm processional with the children at the United Methodist Church; on Maundy Thursday she danced "Amazing Grace" at the Whitter Presbyterian Church, and on Good Friday presented "Beneath the Cross of Jesus" at the United Methodist Church in La Mirada, Ca. In June, she will be leading a workshop in liturgical dance for the Presbyterians at St. Peter's by the Sea.

*

On March 7 Rosemary Torres held a dance workshop under the SDG of Southern California. Rosemary has been an active performer on the television and in the theater in So. Ca. She re-

ceived her BA in dance from Antioch University and established her school, Creative Dance Center in 1979 in Los Angeles. Her emphasis in teaching and performing is to integrate the inner spiritual values with the natural outer expression of dance.

The workshop held on March 7th covered the following aspects of Sacred Dance: To experience one's center through various dance expercises, To explore dimensions of physical energy, To share simple group dances which interpret scriptural passages, prayers, or hymns. This was the first of an on-going series which will be held once a month at St. John's Episcopal Church in Los Angeles.

*

Robert Tretham, Santa Barbara: Our Movement Choir danced a processional and recessional for both of the services at the Unitarian Church. I also choreographed a solo for a young lady, for which I sang the music. It worked quite nicely, having two interpretations of the song simultaneously. We also worked with three inspirational phrases that the dancers interpreted through gesture and body sculpture. The music we used was from the Renaissance and the dances had a feeling of that period as well. Our group dances celebrated the joy of life and in our solo and trio we dealt with prayer and love. The group was quite excited and inspired with the experience and church attendance was at an all time high. The dancers have worked quite hard in the last two months. They havebeen taking class from me in which half of the class was a mixture of ballet and modern technique, the other half dealt with improvisation and choreography accompanied by music, prayer, scripture, and poetry. I have

COLORADO -

On February 21 from 9 to 1 the Rocky Mountain Sacred Dance Guild had their winter workshop "Images of Jesus...Looking Toward Lent". The leaders were Dr. H. Edward Everding, Jr., Rev. Anthony Fedell,O.F.M. and James M. Owens. The four gospels, Matthew, Mark, Luke and John, tell four different stories of Jesus. Each paints a distinctive portrait, projecting a unique image. The four gospels are actually a few sides of a larger prism through which the light of Jesus' life reflects into a rainbow of color and a symphony of song. In the workshop the participants got a feel for the shape of these four images and danced them, letting the light refract and reflect in their movments.

FLORIDA -

First Presbyterian Church, Hollywood, Jean W. Cowdery: The Liturgical Dance Group of First Presbyterian Church had its beginning in the summer of 1978. Dance as part of worship was demonstrated at the annual Synodical meeting in May, 1978. Two church members returned full of enthusiasm for this exciting new form of worship. Five women formed the original group which has now grown to nine members.

Jean W. Cowdery is involved in sacred dance and has been for many years. Formerly she was in Grand Rapids, Michigan with a group of local dancers, among them, Betty Ford. Jean is a Registered Dance Therapist who works in a large teaching hospital in Miami and also trains dance therapy interns.

Jean says, "Each dance presented at First Church has been especially created for the church to enhance and deepen the worshiper's experience. Dance is used as prayer, meditation, offeratory,

processional, and recessional, with special selections prepared and presented at holiday services."

In addition to the ministry within the church, the group has danced for churches of other denominations in the area--Church Women United, Organist Guild of South Florida, presented lecture/demonstrations and workshops at weekend retreats, participated in a Thanksgiving program at Florida International University with St. Maurice Liturgical Dancers and Lahav. The group was represented at the first meeting to plan for the 1982 SDG Festival to be held in Miami.

Sunday, March 1 the Lord's Prayer was danced at First Church; March 8, the group danced Psalm 121 and "When I Survey the Wondrous Cross" to introduce the dance as an integral part of worship.

Three dances for Easter services and a workshop for the annual Synod 4 day meeting in Lake Yale wi with a daily theme danced are ongoing projects.

*

Good Shepherd Lutheran Church, North Miami, June and Bob Pacitti: Various groups within this charismatic, active church continue to work toward sharing their gifts.

Service projects included dancing a minuet-type dance at Thanksgiving, "Are Not Our Hearts Burning Within Us," Three clown services with the respective themes of "The True Prophet vs. the False Prophet," "Pilgrim's Progress," and "Our Burdens." In addition, the six sacred dancers dressed as clowns danced the Parable of the Talents. Planned projects are Psalm 29 which will be danced during the Old Testament reading and dances for Easter.

Eight children danced, "Do You Hear What I hear?"

for the Christmas Eve service.

A six weeks workshop, using Carla de Sola's book, "Learning Through Dance," as a guide began in January. As a result, June will lead another workshop at an Episcopal Church in April.

*

Kathleen Powell, Cape Coral: Gave a one-hour program for local Hadassah, based on information and inspiration gleaned at Denver workshop. My former editor at Fort Myers News-Press asked me to be dance critic, and dance related activites have really been humming.

*

St. Maurice Liturgical Dancers, Ft. Lauderdale, Virginia B. Shuker: Teaching sacred dance for use in liturgies and as a means of worshipful expression is the purpose of the part time job at St. Jerome Catholic School. Classes are held during regular school hours with students divided into 4 groups according to grade level. Using basic educational dance techniques and having this large church as a teaching space, the students are able to grow both technically and through self awareness. Since the program's inception, students have danced part of the Christmas liturgy and pageant, offertory and meditation in liturgy for Catholic School Week, offertory for Confirmation. On March 28 students danced "Lamb of God" and "Lord's Prayer" for the 7:30 p.m. liturgy and will combine with St. Maurice Liturgical Dancers for a Lenten program of music, movement, and prayer.

Virginia B. Shuker, director of St. Maurice Liturgical Dancers conducted workshop sessions for Professional Day for 4 Southwest Miami Catholic Schools. "Preparing Creative Liturgies Through Innovative Expression" gave teachers

some historical perspective on dance/movement in the Catholic Church as well as specific steps and music to be used in planning Lenten/Easter liturgies with their students.

The dancers of St. Maurice have really extended themselves in their dance ministry. September marked the first lecture/demonstration at their own church; the same program was taken to Naples, in Oct. and followed the Mass wherein the responsorial psalm and offertory were danced. In addition to the annual Christmas pageant offered as a gift to the community at large with the St. Maurice Schola, the dancers presented the entire sacred dance at First United Methodist Church in Hollywood. Entitled "Christ, the Heart of Christmas," the program was video taped and aired on channel 25, Ft. Lauderdale. For the Lenten/Easter season the concert "He Came in Love" was presented at St. Jerome, Ft. Lauderdale and St. Joan of Arc, Boca Raton.

Dancing for North Broward County's Church Women United before Christmas, and the South Broward Catholic Church's Womens' Clubs March 9 are further extensions of the dance ministry. There is a growing interest in the entire Archdiocese of Miami in the use of the arts in worship, and plans are underway for an archdiocesan workshop for May. All of this paves the way for additional participants in the '82 SDG Festival for March 6-9 at the University of Miami.

Additional services were those done monthly at Golfcrest Nursing Home, Hollywood. Included were Thanksgiving, Christmas, Ecumenical Renewal, and Tub'Shevat in conjunction with Rabbi Richter of the Jewish Federation. Rosalie Sacca, one of the St. Maurice dancers, continues to volunteer weekly to use movement as a means of expression with the residents.

We in south Florida are working diligently to pre-

pare for '82. We urge you to plan ahead to enjoy the winter sunshine and warmth of our state for this unprecedented winter festival which will touch on the various facets of dance and related activity which radiate throughout our respective states by way of our respective relitions and make us all richer for their sharing.

INDIANA -

Mary C. Bell reports: AN INVITATION TO LEARNING LITURGICAL DANCE at the North United Methodist Church was conducted by Maggie Hock, Ann Harmeson Hardacre, Janet Casey-Allen and Maquit Sachs, Indianapolis. Maggie Hock will use the format of worship to demonstrate uses of sacred dance through-out the service, using original msuic and costumes. Ms. Hardacre will demonstrate, with one of her groups, how liturgical dance is used with contemporary music. A feeling of prayer and reverence will dominate an hour of participation with Janet Casey-Allen. Maquit Sachs is a lecturer and leader of participation in a form of movement meditation called Sufi, which in principle utilizes music from many of the world religions.

NEW HAMPSHIRE -

The popular Lord of the Dance was used in Durham in November accompanied by the junior choir. Elaine Parent, SDG member, is a member of the dance group there.

*

Marlborough and Keene: At the United Church of Christ in Keene, the two groups there and the one from the Marlborough Federated Church are rehearsing an hour's service of dance for Palm Sunday evening. Inluded will be a palm processional, "This is My Father's World," a live-

dance to Jacquin's "Grand Jeu", a dance of thanksgiving with a violin soloist playing "Finlandia", a duet for "Bullulalo" with a soprano soloist, a spoken prayer interpreted by a solo dancer, "Fairest Lord Jesus", "Lord of the Dance" played on a flute, "Were You There" with a solo voice and guitar and "Let all Mortal Flesh Keep Silent" which was used at Christmas around the advent wreath but will be danced around a cross and a crown of thorns. The junior dancers each hold a white blossom tied with a bow with streamers which are placed around the table holding the symbols at the end of the dance. The service will close with a twelve minute interpretation of the last hours of Jesus, from Gethseme through the sighting of Jesus by Mary Magdalene. The closing is a rousing dance of joy with the eight girls each holding a long purple ribbon in one hand. The music was composed by Mary Ann Graham, the organist at the Marlborough church. The three groups directed by Priscilla Richardson will also be dancing for Palm Sunday and Easter services.

On March 1, the senior dancers from Keene traveled to Warwick, Mass. where they interpreted "O, Praise the Lord Who Made all Beauty." There is interest in starting a group in Warwick and Mrs. Richardson will assist them.

*

In Waterville Gayl Giguere is preapring a service for Good Friday on the symbols of Easter. This will incorporate three solo dances and two complete choir numbers using music from Jesus Christ Superstar.

The Story of the Wheat and the Thistle was the theme for November with music composed for guitar. The girls earned money for new costumes with the ladies of the church matching the amount.

On Children's Day, Clowns for Christ was the title of the dance used based on a poem written by Mrs. Giguere with Music composed especially for it.

SDG member Carole Curry, wife of the minister of the UCC there and mother of one of the dancers designs the costumes.

NEW YORK -

Rochester's Hosanna sacred dance group is very active in liturgical celebrations in the area. Founded in 1979 by Sister Mary Kay Ryan, SSJ, and under the sponsorship of the Peter E. Sheehan Memorial for the Arts Foundation, Hosanna has danced in more than 30 churches as part of worship. Hosanna consists of six women and two men who are all deeply dedicated to and enriched by this ministry for the Church. Participation has been primarily at Roman Catholic Celebrations of the Eucharist where dance is integrated into the entire liturgy. Hosanna has also danced at regional and parish prayer services of various kinds and has given a concert of liturgical dances for the National Clown, Mime Puppet and Dance Ministry Convention held at Ithaca College in Ausugt, 1980.

Plans for Lent 1981 include dancing at three Rochester churches and the taping of a segment for a new diocesan television series in an example of th "exciting things which are happening in Liturgy today."

*

The Chi Rho Dancers in Oswego performed "Sanctus et Benedictus" from Missa Luba and "Hallelujah" to Duke Ellington's composition of the same name in September at the Presbyterian Church.

The latter peice featured individual interpretations of the feelings of the majesty of God presented in counterpoint with only short periods of unison dancing. In December the group presented "Joy to the World", "Fum,Fum,Fum," and The Cherry Tree Carol" (adapted from Dancing Christmas Carols) both at the church and at the local college's winter dance concert. The Chi Rho Dancers are directed by Joan Huff.

*

Keuka College in Keuka Park held a chapel service on Feb. 15 which featured the Keuka College Dance Company in conjunction with the College Chorale.

*

Doris Cronk of Jamesville, NY uses students from her School of Ballet for her sacred dances which have been presented in St. Paul's Episcopal Cathedral in downtown Syracuse. Last year when they danced on Palm Sunday the dancers used spreading palms in movements to a chorus composed by the organist and sung by the Youth Choir. On Good Friday at the three hour service they presented interpretations to the 2nd saying--"Today you will be with me in Paradise" to organ accompaniment and to the 4th saying--"My God, why hast thou forsaken me?" danced to a variation of a hymn. To conform with Good qriday the six dancers wore black.

For Advent her group danced #9 Solo and Chorus from "Messiah". The six young adults were costumed in light blue leotards, matching chiffon handkerchief skirts in calf length, drapery and pink tights and ballet slippers (needed in the church chancel). The work was shown on television Dec. 24 on "Christmas in Syracuse" and repeated at two later dates.

PENNSYLVANIA -

Gail J. Sinclair, Kutztown: We at St. John's UCC in Kutztown are continuing our clown ministry in many churches in our area providing programs, conducting workshops and leading S.S. hours. When we are asked to come into a church we think it is important to let people know why we do what we do. Here is a suggestion for introducing the concept of clown ministry to an unfamiliar audience. Clown A, in costume but not make-up, greets the audience and proceeds to explain the background of clowning, with some references to the Bible. Meanwhile, Clown B is in the audience already in full costume and make-up generally having a good time with the people there. At the end of the brief explanation, Clown A sits down at the make-up table which is already set up and goes into silence as she/he proceeds to apply make-up. At about the same time the taped music "Send In The Clowns" (see new words written by Nancy Lounsbury) begins and Clown C, in leotards and shirt/pants moves down the isle in a dance interpretation of the song. On the words "But then came Christ" Clown C moves into the chancel area meeting Clown A. The two mime the rest of the song, Clown A applying make-up to Clown C and helping him/her into a costume. On "Now I'm a Clown" the transformation is complete. The three clowns celebrate together including the audience. Here new music might be used such as The Music Box Dance.

SEND IN THE CLOWNS

We could be rich
It would be rare

To go all thru my life
With never a care

Where are the clowns?

With every turn
Death and despair
Where do I turn, in my need
Does anyone care?

Where are the clowns?
There ought to be clowns.

But then came Christ
To say I forgive
Why don't you cast off your old life and
Come really live?

Now that my face is all white
My old self is dead
To show Christ's love
My smile is red

Now I can sing
Now I can dance
Completely filled with life
Given a chance

Now I'm a clown
A Christian clown, to think,
He's always been here.

Isn't it rich, let's shout hooray!
A new adventure for me, hey, all thru each day.
Now I'm a clown
You can be a clown
He'll show you the way.

*

Terry Lyn Miller, East Stroudsburg: Terry Lyn Miller and David Smith of the Pocono Chancel Dancers, under the direction of Mary Jane Wolbers, danced before the Lord at the First Presbyterian Church in Stroudsburg, on Sunday March 1, 1981. The pastor, Reverend Christopher Petrak, has

nearly completed earning his Doctorate of Ministry of Preaching in the Arts; his sermon was, "Dance for Joy" which was related to David's dancing before the Lord; this was followed by an organ and choral anthem, "Lord of the Dance" by Sidny Carter, a variation on the Shaker tune, "Simple Gifts". Quite surprisingly, the dance was well received. Look out Stroudsburg, here comes the Holy Spirit----Praise the Lord!!!

*

Mary Jane Wolbers, East Stroudsburg: The Pocono Chancel Dancers will celebrate a flower Communion Service of the Mountainhome Methodist Church on Sunday, May 10, 1981. They will also perform for Earth Day ceremonies on April 26th in the Smithfield Beach area near Shawnee-on-Delaware, Pa.

Mary Jane Wolbers is involved in a series of services and programs exploring the arts and sciences at the Newtown Square (Pa) Presbyterian Church. The consideration of dance as a means of religious expression will culminate in the morning worship service at 10 a.m., the Adult Education program which follows at 11:00 a.m. and an evening presentation at 7:30 p.m. on Sunday March 29.

WISCONSIN -

Ruth Browne, Waukesha: On January 30 I did a six hour workshop called "The Spirit Moves", at the Stillpoint, a spiritual center, in Milwaukee. I worked with a theme of hope in a hope-little world, and acquainted the participants with a variety of dance worship experiences: movement meditation, circle dances, a Shaker dance, and exploring spiritual conflict in our body using asymetrical and symetrical movement. Out of this we developed a dance based on opposing states of the

spirit, such as hatred and love, to music of John Michael Talbot using St. Francis' Peace Prayer("In the Quiet).

*

Laura Schwerin Herder, Milwaukee, WI: Laura performed a liturgical dance to "All Good Gifts" from the musical Godspell at Lutheran Church of the Reformation in Milwaukee at the Thanksgiving Day worship. The song was played over the loud speakers as she danced for the congregation which is made up of mainly elderly people. The dance was received warmly by the people who had never experienced liturgical dance before.

At the Children's Christmas Eve Service of the Lutheran Church of the Reformation, Laura directed a group of four seventh grade girls in their performance of "Silent Night." The worship was held in an informal carpeted area with chairs in a semi-circle. The room was darkened and an overhead projector with a blue transparency was used as lighting. The people gathered sang the hymns to music by a piano and the girls did the dance along with it. It was a moving experience for the young girls and their families and friends.

On March 1st 3 seventh grade girls danced to the "Lord's Prayer" on Youth Sunday at Lutheran Church of the Reformation. The "Chicago Folk Service" was the liturgy used with piano, guitar and flute. The music was sung by Laura Schwerin Herder and she used a guitar to accompany herself. The gi girls danced in the chancel and natural lighting was all that was needed. The congregation watched and responded favorably to this dance of prayer.

WHAT IS THE SACRED DANCE GUILD?

The Sacred Dance Guild is a non-profit corporation with international membership devoted to sacred dance in worship.

The Sacred Dance Guild came into being in the mid-1950's as the Eastern Regional Dance Association which pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of "Sacred Dance Guild" and the Guild incorporated in 1965.

Leadership and technique opportunities are offered at workshops and festivals. The 1981 Festival will be June 17-21 at Trinity University in San Antonio, Texas. The 1982 Festival will be in March at University of Miami in Coral Gables, Florida.

The Guild publishes a JOURNAL three times a year. Each issue includes feature articles and reviews of recent literature pertinent to sacred dance, reports of members' activities, and announcements of upcoming events.

The Guild makes available the resource kit described below.

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild. Many members are dancers, dance directors, clergy, religious educational directors, and musicians, as well as simply interested supporters.

The Sacred Dance Guild promotes dance
- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person – mind and spirit and body – in relationship with God and others.

SACRED DANCE GUILD KIT

TYPES OF MEMBERSHIP:

1. AND WE HAVE DANCED
   by Carlynn Reed
   (a history of the Sacred Dance Guild)
2. THEOLOGY IN THE SHAPE OF DANCE
   by Judith Rock
3. INVOLVING PEOPLE IN DANCING WORSHIP: HISTORIC AND CONTEMPORARY PATTERNS
   by Doug Adams
4. CONSIDERATIONS FOR STARTING AND STRETCHING A DANCE CHOIR
   by Margaret Taylor
   (includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)

Charge for Kit: (includes postage):

United States – $12.00 check or money order
Overseas – $15.00 U.S. dollars drawn on a U.S. bank

Please send advance payment with order to:

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